NOTE 27. PAGE 34.

From a later reference to S. Fante (page 87), it appears that the book of his that Tory had in mind was the *Thesauro di Scrittori*, which must have been published after 1514, the date of another of his works, *Liber elementorum literarum*, which, according to Brunet, was the basis of the *Thesauro*. 'I have been unable to get a glimpse of this book [the *Thesauro*]' says M. Bernard in his life of Tory, 'but I have seen the *Theoria et practica . . . de modo scribendi fabricandique omnes litterarum* (quarto, Venice, December 1, 1524). It is divided into four books, with engravings similar to those in *Champ Fleury*.' Similar, that is to say, to the engravings of numerous alphabets at the end of *Champ Fleury*. In his descriptions of the different styles of French Gothic letters on page 174, and of the various other alphabets which he groups under the general title, 'Lettres Adjoux-tees' (Additional Letters), on page 179, Tory refers again and again to the *Thesauro* and to Fante's drawings of the letters.

The two works of Ludovico degli Arrighi, surnamed Vicentino (of Vicenza),—*La Operina di Ludovico Vicentino, da imparare di scrivere littera Cancellaresca* (Rome, 1522), and *Il modo de temporare le Penne, con le varie Sorti de littere, ordinate par Ludovico Vicentino, in Roma nel anno* MDXXIII,—have become well known of late years, and were reproduced in facsimile in 1926, by Frederic Warde, with introduction by Stanley Morison.

NOTE 28. PAGE 34.

As was said in the first of these notes, Dürer's 'book on Perspective,' here under discussion, is that which was published in 1525 under the title, *Underweysung der Messung*, etc., and which is sometimes called the 'Art of Measurement.' Certain portions of the book, including the drawings of the letters, the text translated by R. T. Nichol, were printed by the Grolier Club in 1917, under the title, *Of the Just Shaping of Letters*.

NOTE 29. PAGE 36.

Of Simon Haye-Neuve, called also Simon du Mans, we read in C. Bauchal's *Nouveau Dictionnaire des Architectes Français* (Paris, 1887) that he was 'architect, painter, and draughtsman, born at Château-Gontier in 1450. On his return from Italy, whither he had gone to study architecture, he was appointed curé of Saint-Paterne, near Douilles (Sarthe), which, however, did not prevent him from making plans and drawings for many monuments in Le Mans. In 1508, he was chosen by the Chapter of the Cathedral to oversee the construction of the new shrine of Sainte Scolastique. Between 1510 and 1518 he built the chapel of the bishop's palace (now destroyed) for Philippe of Luxembourg. He lived in the Abbey of Saint-Vincent in the suburbs of Le Mans, from 1506 until his death on July 11, 1546'—ninety-six years old!

'He is believed to have been the architect of the Hôtel de Vignolles.' (Here the author quotes the passage of *Champ Fleury* to which this note is appended.) 'On the back of the map of Le Maine [province], etched by Du Cerceau, he is called "a great architect."' See Bodin; Chardon; Lottin and Lassus; De Montaiglon, in a sketch of Jean Pélerin; Lacroix du Maine.

Tory refers again to him on page 101. The eulogistic terms in which he speaks of him led M. Renouvier (*Des Types*, etc., p. 166) to think that very probably Tory learned the art of designing letters from Hayeneuve. M. Bernard, on the other hand, opines that this cannot be, because Tory speaks of the 'great virtues and goodly qualities' that he has *heard ascribed* to him. But this seems hardly conclusive evidence.

NOTE 30. PAGE 37.

The works attributed to Lucian number 82 (including three collections of 71 shorter dialogues), of which some 20 are either falsely or uncertainly so attributed. His 'Dialogues of the Gods' and 'Dialogues of the Dead' gave renewed life to that sort of composition. Of what is perhaps one of the most beautifully written and most amusing works of antiquity, his *True History*, he himself said that it contained but one true statement, namely, that it contained nothing but lies. It is a satirical sketch of a journey to the sun and moon, in which the interest never flags.

NOTE 31. PAGE 38.

Martianus Mineus Felix Capella, of Carthage, lived in the late fifth century. His chief work is *Satyra de Nuptiis Philologiæ et Mercurii*, in nine books, from which all of Tory's quotations are taken. In II, 118, the Muses are arranged by him in the order of their singing, as in the drawing at the top of page 38 of this book. In I, 27, however, he arranges them in a different order.

NOTE 32. PAGE 38.

Fabius Planciades Fulgentius, in the *Fabula de Novem Muses* (book I, 15, of the larger work), arranges the Muses in this order: Clio, Euterpe, Melpomene, Thalia, Polymnia, Erato, Terpsicore, Urania, Calliope.

NOTE 33. PAGE 46.

'Minerva—*Quæ dicitur a minuendis nervis*.' This suggested derivation of the name is as wholly Tory's own as most of the inventions for which he has looked in vain in the works of Latin and Greek and French writers. The N.E.D. has this to say of the etymology of this word: 'Latin, *Minerva*, earlier *Menerva*:—pre-Latin, *Menes-rva* (*cf.* Sanskrit, *manasvin*, "full of mind or sense," *Manasvini*, name of the mother of the moon) formed on *menes-* = Sanskrit *manas*, mind, Greek μενος, courage, fury, from root *men-*.'

NOTE 34. PAGE 57.

Cicero gives a good deal of space in the first book of the *De Officiis* to a discussion of this quality, but he mentions the Greek word only in the 27th chapter. The latest translator of the treatise (Professor Miller, for the Loeb Classical Library) translates it 'propriety.'

NOTE 35. PAGE 61.

'Liquids, because they liquefy when placed after mutes in the same syllable.'—'It [L] melteth in the sounding and is therefore called a Liquid, the tongue striking the roof of the palate gently.'—Ben Jonson, *English Grammar*.

NOTE 36. PAGE 61.

Font position. '*Position:* especially in Greek and Latin Prosody, the situation of a short vowel before two consonants or their equivalent . . . making the syllable metrically long.'—N.E.D.

NOTE 37. PAGE 66.

The passage from Homer is taken from the *Iliad*, VIII, 17–27. It is the same passage referred to above, pages 63 and 64. There is a copy of Valla's Latin translation in the Harvard Library.

NOTE 38. PAGE 70.

There is certainly ingenuity in Tory's way of turning to his own purpose the fact